



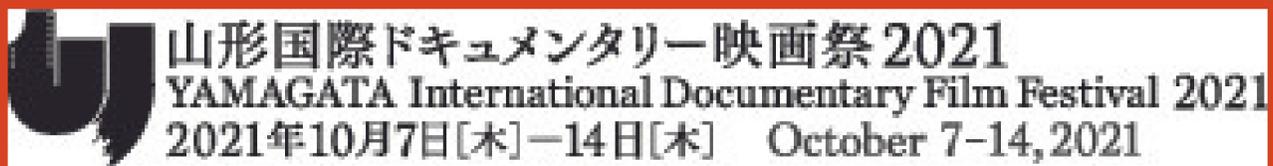
OTHER MEMORY MEDIA Presents: THIS STAINED DAWN (DAAGH DAAGH UJALA)

Produced and Directed by ANAM ABBAS, Edited by OMAR MAJEED

Animation by AZIZA AHMAD, Original Score by RAHEMA ALAM, Vocals by ALIYA RASHEED, Narrator KULSOOM AFTAB

Post Production by SIM CANADA Cinematography by ANAM ABBAS HAYA FATIMA IOBAL GUL NAYANI TAZEEN BARI MAHNOOR MAHAR SADIA KHATRI

# THIS STAINED DAWN



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(Dagh Dagh Ujala)

<http://daghdaghujala.com/>

Pakistan, 2021, 89 mins

In Urdu with English subtitles

## LOGLINE

Karachi's feminists organise a woman's march, facing Pakistan's state, media and radical religious right. A philosophical work, *This Stained Dawn* is not just about one protest, but about the act of political organising itself.



## **SHORT SYNOPSIS**

Karachi's feminists organise a woman's march, coming up against Pakistan's state, media and radical religious right. Filmmaker Anam Abbas follows the march's organisers as they negotiate a deeply surveilled, paranoia-inducing, and often physically violent space in the hopes of spurring a revolution. A philosophical work, *This Stained Dawn* is not just about the Aurat March, but about the act of political organising itself.

## **CAST & CREW**

Production company: **Other Memory Media**

Directed and Produced by **Anam Abbas**

Edited by **Omar Majeed**

Animations by **Aziza Ahmed**

Original Score by **Rahema Zaheer**

Vocals by **Aliya Rasheed**

Cinematography by **Anam Abbas**

Additional Cinematography by **Haya Fatima**

**Iqbal, Gul Nayani, Mahnoor Mahar, Tazeen**

**Bari, Warda Adil Shah, Sadia Khatri, Hadi**

**Khatri, Manal Khan, Faizan & Daniyal**

Narrator: **Kulsoom Aftab**

Additional story editor **Asmaa Malik**

Additional Sound **Zoha Hussain**

Cast:

**Laila**

**Rayhan**

**Moneeza**

**Ayesha**





## DIRECTOR'S BIO

**Anam Abbas** is a Pakistani/Canadian Producer, Director and Cinematographer . She is an alumni of Locarno Film Festival Open Doors Hub 2017, 2018 Berlinale Talents, 2020 Berlinale Talents Project Market, 2019 American Film Showcase Documentary Development Lab, 2019 Film Independent Global Media Makers Fellow and 2020 Cannes Producers Network. As producer and DP, her first doc feature, "Showgirls of Pakistan" premiered in First Appearance Competition at IDFA 2020 and was acquired by VICE News for global release.



"This Stained Dawn", is her debut feature documentary as a director.

Other works include the short fiction film "Saya", co-directed with Fawzia Mirza (Chicago International Film Festival 2019), the webseries "Ladies Only", and short documentary "Lucky Irani Circus" (Toronto Reel Asian Film festival 2015).

Anam is also one of the founders of the Documentary Association of Pakistan, winner of the Berlinale Footprints Fellowship 2020, juried by Wim Wenders. She is adjunct faculty at the Indus Valley School of Art and Architecture in Karachi, and one half of angry girl band "Garam Anday"



## **BACKGROUND**

The visual history of Pakistani feminism is not archived. A few precious photos from the protests against military Islamization from the 70s remain. As a Pakistani millennial, and an Aurat March organizer myself since 2018, I am uniquely positioned to tell the story of the historic cultural shift that is taking place in Urban Pakistan, largely due to the space provided by social media for people to connect. In 2015, Sabeen Mehmud, a woman who ran a progressive arts community space in Karachi, The Second Floor, was shot dead outside the establishment after an event. As we speak, in efforts to gentrify Karachi, housing settlements are being swept away, public parks fenced off, media blackouts of grassroots movements are unquestioned, journalists and activists are disappearing overnight, censorship and surveillance on the rise- to claim our spaces and our cities now is paramount. I am overjoyed to be able to archive and participate in our resistance.

In 2018 the women in Karachi organized to form an anonymous group called Hum Auratain (Us, Women) and staged the first large scale women's protest in Pakistan since the 70s (when mostly upper class women came to the streets to protest a military coup that was clamping down on women's rights through right wing Islamization). Since then the realm of "women's issues" have become largely NGOized and alienating to grassroots organizers). I was able to witness and participate in the organization and execution of this historic, diverse and joyous March, which in 2019 was mirrored by women activists in 11 cities in Pakistan, resulting in heated, and much needed debates about the role of women in domestic and public spaces all over national and social media and a massive outcry from the religious right and threats of violence and rape if we march again in 2020. In 2020, while the largest march in Karachi, with its heavy security provided by the provincial government, avoided violence, the marchers in Islamabad were attacked by religious extremists by stones and bricks, injuring several women and children. The case filed against the perpetrators has now been forgotten amidst Covid panic. The 2021 marches, large despite the pandemic and 2020's attacks, were met now with coordinated accusations of blasphemy against key organizers.

The representation of the movement in Pakistan in this film suggests implicit parallels with other regional and global intersectional rights movements, as globally we see people banding together to fight power. At the same time it subverts popular presentations of Pakistani and Muslim women in documentary media, which insist on painting us as victims and bury our indigenous histories of resistance.



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